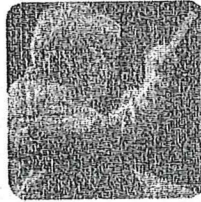
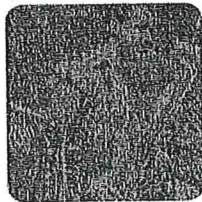
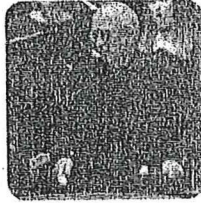


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UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

2006
Wednesday, December 2, 2006
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

Wind Ensemble

Gillian MacKay, conductor

PROGRAM

"Old Music in New Clothing"

Percy Grainger

Handel in the Strand

Ralph Vaughan Williams

Rhosymedre

Christopher Marshall

L'homme armé:

Variations for Wind Ensemble

INTERMISSION

Gordon Jacob

Old Wine in New Bottles

I. The Wraggle Taggle Gypsies

II. The Three Ravens

III. Begone, Dull Care

IV. Early One Morning

Steven Stucky

(after Henry Purcell)

Funeral Music for Queen Mary
for Orchestra of Winds, Brasses,
and Percussion

Eric Whitacre

Lux Aurumque

Fisher Tull

Sketches on a Tudor Psalm

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Program Notes

Handel in the Strand

PERCY GRAINGER (1888-1961)

Like so much of Grainger's music, this piece sparkles with rhythmic vitality and folk-derived vigour. When he first composed it in 1911, Grainger entitled this piece *Clog Dance*. He dedicated it to William Gair Rathbone, a successful businessman and amateur musician and one of Grainger's most significant patrons during his early career in England. Rathbone told Grainger the music sounded "as if old Handel were rushing down the Strand to the strains of modern English popular music." The Strand is one of London's busiest theatre/musical comedy streets. The thought of Handel may well have arisen due to the almost Baroque-like contrapuntal feel of this music. Grainger renamed it *Handel in the Strand* in Rathbone's honour, and published it for in various arrangements between 1911 and 1947. John Philip Sousa made an arrangement for his band, and Edwin Franko Goldman, conductor of the Goldman Band in New York City, created this transcription for winds in 1962, shortly after Grainger's death.

Rhosymedre

RALPH VAUGHAN WILLIAMS (1872-1958)

The Welsh hymn tune in this Vaughan Williams setting is known as *Rhosymedre* or *Lovely*, and dates from the mid- 19th century. Named after the parish of Rhosymedre in the Welsh Diocese of Asaph, the tune was originally written by J. D. Edwards (1805-1885) and is still found in many protestant hymnals. The melody was used in 1920 by Vaughan Williams for a set of organ preludes based on Welsh hymns. This transcription of one of those preludes was done by Walter Beeler in 1972, to commemorate the 100th anniversary of Vaughan Williams' birth. Music for organ

transfers beautifully to wind ensembles, because of the variety of colours and capacity for sustained sound found in both. Listen for the first statement of the hymn tune in the horns and trombones after a gentle contrapuntal introduction.

L'homme armé: Variations for Wind Ensemble (2003)

CHRISTOPHER MARSHALL (B. 1956)

One of the threads weaving this evening's repertoire together is a connection with the past – most of tonight's music is based upon source material from precious eras. This substantial new work for winds is a series of exciting variations based upon a 15th century melody known as *L'homme armé*, or *The Armed Man*. This folk song was used extensively as a source for masses and motets by such composers as Guillaume Dufay (ca. 1400-1474), and Pierre de la Rue (1460-1518) as well as being used in secular music. After a short, dramatic introduction, the familiar melody is pronounced in the English Horn, Alto Saxophone and Trumpet, and is then followed by a series of variations which culminate in a complex and exuberant climax. Marshall chose this source music for three primary reasons: to express his feelings about war, as the hostilities in Iraq were beginning to unfold, to honour the generations of composers before him who have used this melody as a source of inspiration, and to honour the exuberance built into this melody in its secular use as a drinking song. Also built into this music are references to sirens, heard in the trombones at the beginning and the end, a reference to Maori mourning chant, as well as a very clear statement of a *Maori haka* or chant, "Ka mate, Ka ora" (If I live, if I die), which is famously performed by the New Zealand Men's Rugby team prior to their matches.

Old Wine in New Bottles

GORDON JACOB (1895-1984)

Along with Holst, Grainger, and Vaughan Williams, Gordon Jacob made significant contributions to the development of early 20th century repertoire of music for wind band. His works *William Byrd Suite*, and *An Original Suite* are largely held to be masterpieces for the genre of large wind band. Jacob also wrote this work for chamber winds, and an additional set for the same instrumentation, *More Wine in New Bottles*. The four folk songs in this set are all English tunes, some dating as far back as the early 17th century. *The Wraggle Taggle Gypsies* tells the familiar story of a young woman enticed to run away with a gypsy lover. *The Three Ravens* describes three birds watching a slain knight being cared for and buried by a doe, who lays down beside him to die. *Begone Dull Care* is a happy-go-lucky tune designed to banish care and worry from daily existence. *Early One Morning* is an extensive movement, made up of a set of variations on a sad melody about lost love. This melody is very familiar to Canadian audiences, since it served for many years as the theme music for *The Friendly Giant*.

Funeral Music for Queen Mary

HENRY PURCELL (1659-1695)

Transcribed and elaborated by Steven Stucky (b. 1949)

Once again using source material from several centuries previous, Steven Stucky was the composer-in-residence with the Los Angeles Philharmonic Orchestra when he created this work for that group's winds and brass section, who premiered it under the baton of Esa-Pekka Salonen in 1992.

Mary II, the wife of William of Orange, died of smallpox in 1694. Because of his important musical roles in both the court and the church, Henry Purcell was respon-

sible for the music at the royal funeral. The original music consists of instrumental pieces for four flatt trumpets (an early form of slide trumpet) and several choral anthems. Three of these pieces are used in Stucky's version of the *Funeral Music for Queen Mary*. The work begins and ends with a fairly faithful transcription of the original music. In the middle, however, it undergoes a rhythmic and harmonic blurring which brings it quite clearly into the current century. Eventually the trombones emerge from the chaos with the original brass theme, and they are joined by the rest of the group in the final statement of the Funeral March.

Lux Aurumque

ERIC WHITACRE (B. 1970)

American composer Eric Whitacre's tremendous success as a composer for winds is actually secondary to his huge success as a composer for choirs. Part of the charm of his music lies in its ability to work for various media, and he often borrows from his own music in one medium for use in another. *Lux Aurumque* is one such piece – originally written for choir in 2000, Whitacre transcribed it for winds in 2005, moving it down a semi-tone and interpolating several phrases from his opera entitled *Paradise Lost*. It was premiered by the Texas All-State Band in 2005. The text of the choral version was taken from a poem by Edward Esch, which Whitacre had translated into Latin. The title translates *Light and Gold*, and the text describes the colour and texture of angelic light on the new-born Christ child.

Sketches on a Tudor Psalm

FISHER TULL (1934-1994)

We finish tonight's concert with a work which has received hundreds of performances by university wind ensembles and

bands since its composition in 1971. The centuries-old theme used for this piece is a psalm by Thomas Tallis, an English composer who lived from ca. 1505-1585. Tallis was active in many of the same locations in London a century prior to his countryman Henry Purcell. This melody was made famous in the secular concert hall when it was used by Ralph Vaughan Williams in his successful *Variations on a Theme of Thomas Tallis* for Orchestra. The popularity of that composition initially daunted Tull

from attempting to work with the same material, but he ultimately succeeded in creating a fresh-sounding work. The entire psalm is presented at the beginning of the piece, in a solo alto saxophone emerging from a dimly-lit murmur of mixed rhythms in the clarinets. A series of developing variations follows, wherein Tull explores motivic ideas derived from the main theme.

Program notes by Gillian MacKay

Biography

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble, and teaches conducting and trumpet. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. She has conducted honour bands in many provinces and states, as well as the National Youth Band of Canada. In 2005 Gillian was the recipient of the OMEA Award of Commendation, and was a semi-finalist in TVO's Best Lecturer

Challenge. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Her areas of research include conducting and mime, 19th century French trumpet and cornet repertoire, and 19th century French wind band repertoire. Gillian holds degrees from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she has served as Director of the School of Music at the University of Windsor, and Instructor of Brass at Medicine Hat College.



Toronto Wind Quintet and Friends

Thursday, February 1, 2007. 1 pm. MacMillan Theatre. Free
Wind Serenades of Dvořák and Mozart

Wind Ensemble

Flute

Alberta Brown
Roseen Giles
Sara Moorhouse
Tristan Nickel

Oboe

Candice Barnes
Joseph Simone
Aleysia Whitmore

Clarinet

Hsin-Yi (Sydney) Chang
Mark Dimitroff
Gabriel Estrin
Elizabeth Fellows
Thomas Grant
Alixandra Haywood
Alexander Martin
John Williams
Julia Stroud

Bassoon

Lance McMillan
Devin Wesley
Krista Wodelet

Saxophone

Tristan De Borja
Chelsea Shanoff
Jennifer Trueman
James Wilkie

French Horn

Karina Hueber
Marina Krickler
Anna Millan
Emily Rapson
Courtney Sherk

Trumpet

Stevie-Ray Arsenault
Sarah Hemeon
Rachel Malach
Lauren Roszell
Marcel Sekine

Trombone

Stuart Bremner
Nelson Garces
Edward Loach
Nicholas Mahon
Jolanta Miller

Euphonium

Cameron Rawlins
Stefan Sikorski

Tuba

Ian Feenstra

Contrabass

Sean King

Percussion

Michelle Hwu
Charles MacLeod
Maya Postepski
Greg Samek
William Snodgrass

Harp

Maria Jacobsson

Piano

Roger Yuen

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Assistant
Karen Wiseman,
Librarian, Performance
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Upcoming Wind and Band concert

Saturday, February 10, 2007

Wind Ensemble & Symphonic Winds

Gillian MacKay & Jeffrey Reynolds, conductors

Shauna Rolston, special guest soloist

Music by Morawetz, Gregson, Tichheli, Healey Appermont and Grainger.

Part of Wind Band Celebration Day.

7:30 pm. MacMillan Theatre. \$14, \$8 senior/student

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